

# SCOTLAND ON THE SCREEN



ROYAL FESTIVAL HALL  
LONDON, April 12, 3 p.m.

PROGRAMME 1s.

“ THE WAY THE MONEY GOES ”

“ ENCHANTED ISLES ”

and

“ THE SILVER CITY ”

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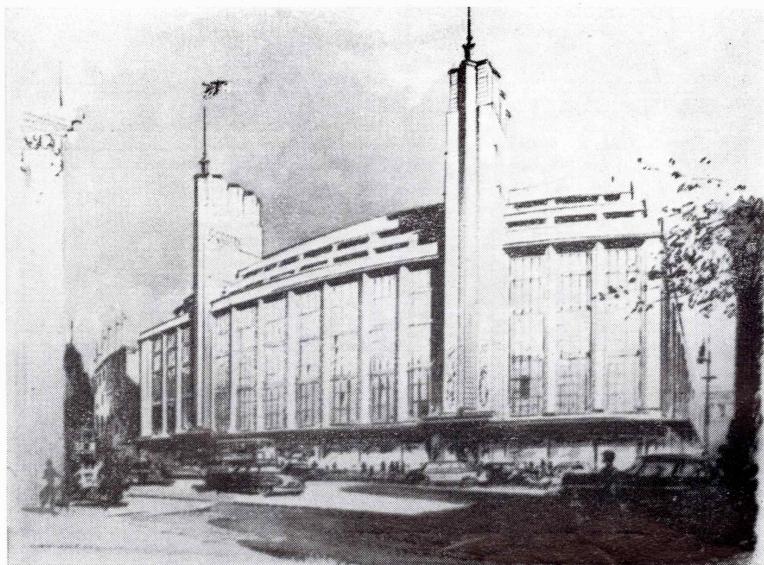
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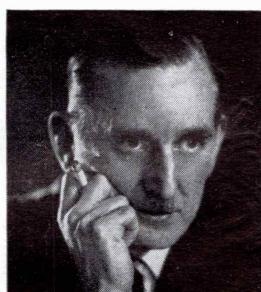
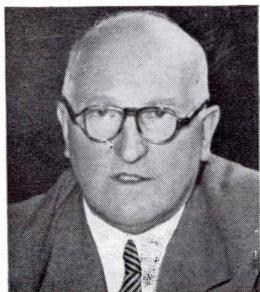
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(Development and Industry) in consultation with the  
SECRETARY OF STATE FOR SCOTLAND*



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## PROJECTING SCOTLAND

The initiative in setting up the Films of Scotland Committee was taken by the Secretary of State for Scotland who acted through the Scottish Council (Development and Industry) and charged the body "to promote, stimulate and encourage the production and circulation of Scottish films of national interest." Sir Alexander B. King, a leader of the cinema industry in Britain, was appointed Chairman and Mr Hugh Fraser, Honorary Treasurer.

Today's programme includes the first group of films produced by the Committee in fulfilment of its purpose. They are films about the people of Scotland—where they live, what they make, and how they spend their leisure. A beginning has been made, in films about the Hebrides and Aberdeen, with a series which will include Perthshire this year and will eventually cover the whole country.

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Another group of films looks at the cultural traditions of Scotland, old and new. *Scotland Dances* tells the story of Scottish Highland and Country dancing and reflects some of the world-wide popularity it has attained in recent years. *Festival in Edinburgh* describes the origin and growth of the Edinburgh International Festival. A film on Scottish castles and country houses has been completed for the National Trust for Scotland.

A third group of films will build up a picture of Scotland at work. An ambitious colour film on hydro-electric development in the North of Scotland tells the story of new life in the Highlands and new ideas in civil and electrical engineering which have attracted visitors from many countries. A series on "The Skills of Scotland" will show the high standard of craftsmanship in many traditional Scottish industries, from carpets to ships.

Contrasting aspects of Scottish life are reflected in other films. *The Good Servant*, produced for the Royal Highland and Agricultural Society, pays tribute to the Clydesdale horse which has meant so much in the story of Scottish farming. Another film reflects the enterprise of one of the Scottish banks in introducing a travelling bank to serve the isolated tweed-makers of Harris and Lewis.

The Committee has now completed ten films about Scotland which, in the words of the Chairman, "is only a beginning." As many more films are in production. In time, as the films accumulate and the cameras cover the country, it will be possible to build up an authentic picture of what is happening in Scotland today.

As part of its policy the Committee has assisted visiting filmmakers working in Scotland. A story about pony trekking in the Central Highlands was found for the Children's Film Foundation and, as *The Kid from Canada*, it is now showing in many parts of the world. As a result of a suggestion made by the Committee, the producers of *Geordie* are to return to Scotland this year to make a story film in the Hebrides.

Scotland is a country rich in subjects for films. Her industries have a great range, her scenery has a beauty which lingers in the senses. She has a long tradition and a thousand institutions with a proper pride in their record. The material is there; and Films of Scotland offers the means by which it can be brought to the screen and projected before the eyes of the world.



## *Scottish Money-go-round*

### **MOTORISED BANKS FOR THE HIGHLANDS AND ISLANDS**

UNTIL NOVEMBER 1946, whenever crofter weavers on Lewis and Harris were due for well-earned payments they had to make the journey - and for many of them it was an arduous one - to Stornoway, the tweed-manufacturing centre. But that was before the National Bank of Scotland decided that the time had come for banks, like foot battalions, to become motorised. Now, a 'lorried bank', based on the Stornoway branch, brings banking service to all the scattered communities of Lewis and Harris.

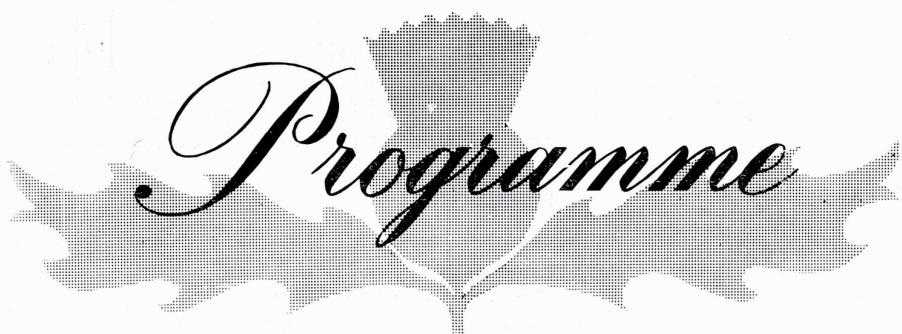
From the first, this service proved so welcome that very soon other remote territories were enjoying its benefits. Since 1947 a second bank-

on-wheels, based on Fort William, has operated regularly in the Onich, Strontian, Acharacle, Spean Bridge area. A third vehicle is based on Thurso, journeying twice a week to the Atomic Energy Authority's site at Dounreay, where it becomes a temporary sub-branch. This service was introduced in 1955.

To us, at the National Bank, it has been a source of satisfaction to have been the pioneers in this interesting, in fact rather romantic, field. To have been, if you will forgive the pun, literally, in the van. For there is nothing so good for morale as to be conscious of having made a little (beneficial) history.

**THE NATIONAL BANK OF SCOTLAND**

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# Programme

## PIPS AND DRUMS OF THE R.A.M.C. TERRITORIAL BAND, HARROW

### THE GOOD SERVANT

*Production: Campbell Harper Films. Direction: Alan Harper. Treatment: R. J. Urquhart. Photography: David Hanley. Sound: W. J. McLean. Music: Arthur Blake. Commentary written and spoken by John R. Allan. In Eastmancolour. 19 minutes.*

For hundreds of years the Clydesdale horse has rendered faithful service to the farmers of Scotland. Now, with tractors everywhere, the horses are disappearing from the farm lands. *The Good Servant* is a record, made for the Royal Highland and Agricultural Society of Scotland, of the Clydesdale at its prime; of the round of the seasons, from spring ploughing to autumn harvest; and of the proud moment of the Highland Show, with the great parade of horses, garrons and Shetland ponies in the show ring. Shots of famous stallions and of mares and foals at Craigie Mains, a breeding centre known all over the world, add to the value of the film as a record.

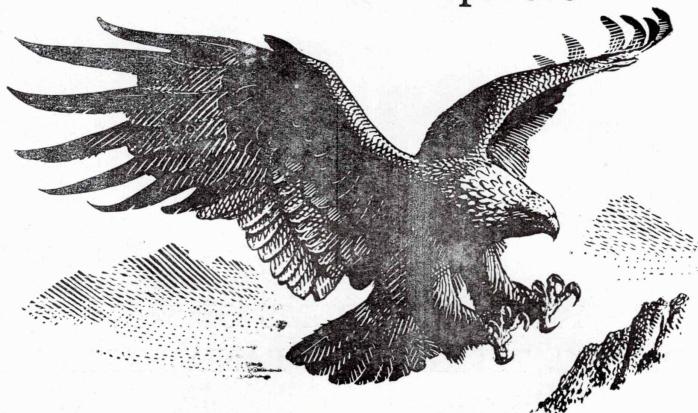
### THE WAY THE MONEY GOES

*Production: Anglo-Scottish Pictures. Direction: David Paltenghi. Treatment: Anthony Gittins. Photography: Bernard Davies. Editor: Ron Brown. The Englishman played by Jack Allen. The Scot played by Russell Waters. In Eastmancolour. 17 minutes.*

Among the first travelling banks in the world were those introduced by the National Bank of Scotland to serve the scattered tweed-makers of Lewis and Harris, isolated from Stornoway, the only town in the Long Island. With the bank on wheels as guide we see the life of the islanders, at their looms, on the peat bogs or catching fish with rod or net. There are magnificent seascapes and glimpses of an old culture at Callernish and Rodil. Contrasted with this rocky background is the verdant luxuriance of Lochaber: the salmon fishing platforms at Acharacle, peaceful Loch Shiel with the Glenfinnan monument, the Great Glen Cattle Ranch, and the brooding mass of Ben Nevis. A conversation between a visiting Englishman and a native Scot provides the narrative link.

*(continued over page)*

Nature's Masterpieces

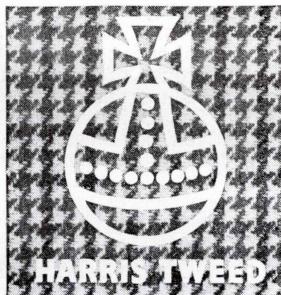


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*One of the Harris tweed workers whose way of life is described in "The Way the Money Goes."*

## THE SILVER CITY

*Production: Anglo-Scottish Pictures. Direction: Henry Cooper. Commentary written and spoken by John R. Allan. In Eastmancolour. 20 minutes.*

*The Silver City* presents Aberdeen through the visitor's eyes. It takes three groups of characters—a family with two young boys, a young honeymoon couple, and a Scandinavian sailor—and it shows them against different backgrounds: the beach, the parks and golf courses, and the ballroom. It also explores the harbour, the fish market, and Old Aberdeen before making an excursion up the Dee Valley to Crathes with its magnificent architecture and fascinating interior, and Aboyne and Braemar with their Highland Games. Much of the musical accompaniment for the film is provided by the carillon of St Nicholas Kirk.

*(continued over page)*

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*Tam o' Shanter and Meg, his auld grey mare: a drawing by Edward and Elizabeth Odling from "Tam o' Shanter."*

## TAM O' SHANTER

*Production: Campbell Harper Films for Educational Films of Scotland. Drawings by Edward and Elizabeth Odling. Poem recited by Harold Wightman. 12 minutes.*

One of Burns's best-known poems is finely recited by Harold Wightman against a background of drawings by Edward and Elizabeth Odling which catch the mood and spirit of the narrative.

## RIVERS AT WORK

*Production: Greenpark Productions (in association with the Film Producers Guild). Executive Producer: Humphrey Swingler. Direction: Lew Davidson. Photography: Arthur Leavis, John Wiles. Editor: John Fanner. Sound: Ron Abbott. Commentary written and spoken by John Grierson. In Eastmancolour. 20 minutes.*

*Rivers at Work* is the story of the electrification of the Highlands at the hands of the North of Scotland Hydro-Electric Board. Water is power, the commentary states, and against the background of the Sloy, Breadalbane and Tummel schemes the film illustrates how the rain is caught, collected and piped to become horse power, on turbines, driving electric generators. We see the experiments made by the engineers, now using their world experience in their own country. We see how fishing has been safeguarded and amenity preserved, how electricity is serving the crofter and the farmer and opening up new country to the visitor. And we are shown the inter-relationship of water, steam and electric power. This is a story of industrial development; but with such a background it is also a film of great beauty. "This is Scotland," says John Grierson in his commentary, "a land of burns and rivers—of lovely lochs and noble vistas, its new found power rooted in its ancient hills."

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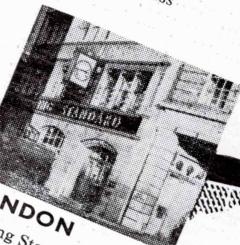
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Glasgow Evening Citizen

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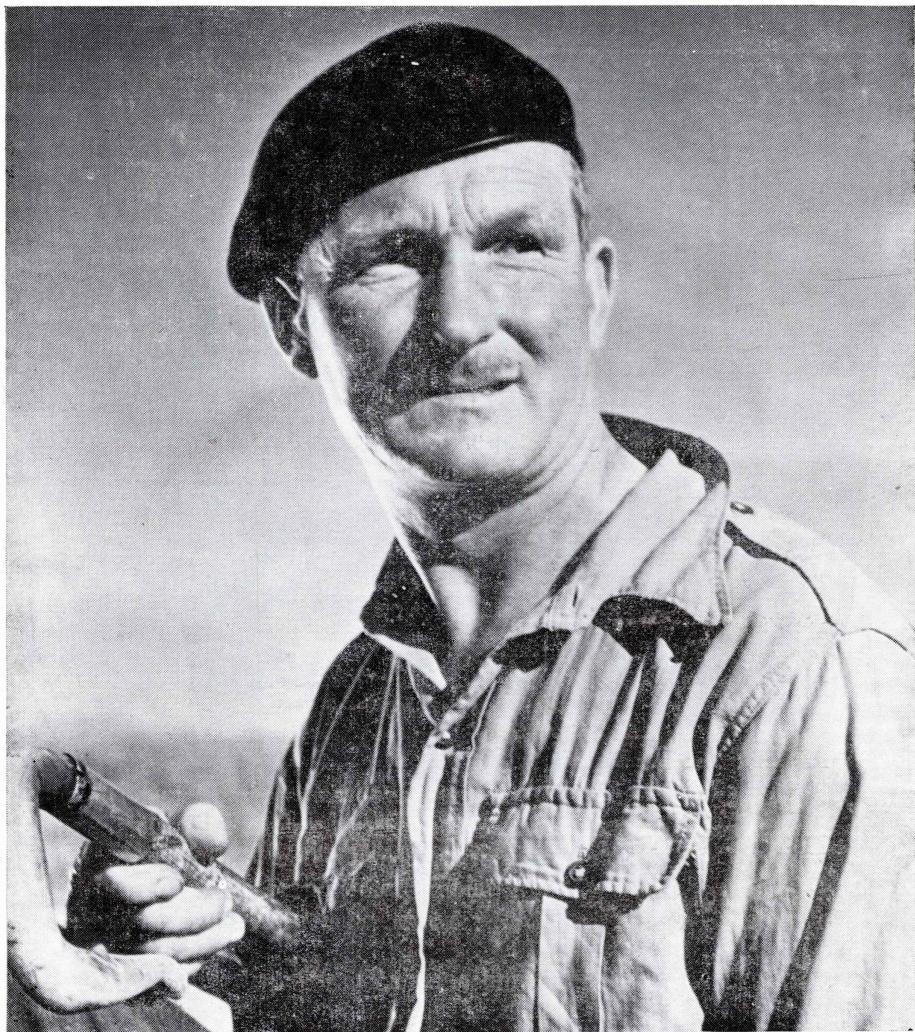


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*Lachie Macleod, shepherd on the island of Pabay in the Sound of Harris: one of the characters in "Enchanted Isles."*

## **ENCHANTED ISLES**

*Production: Anglo-Scottish Pictures. Scenario: Tom Twigg. Music arranged by Cedric Thorpe Davie. Commentary written by Allan Campbell Maclean and spoken by Fulton Mackay. In Eastmancolour. 17 minutes.*

*Enchanted Isles* follows the Royal Route to the Hebrides. It opens in Oban and moves first to Iona with its Cathedral and nunnery and air of tranquility, and then to Staffa and the strange and beautiful Fingal's Cave. There are calls at Tobermory and Tiree before the Outer Isles are reached. The peace of the island life is conveyed by the camera which makes a memorable picture of the great cockle beach at Barra. Islands where Bonnie Prince Charlie sheltered in his wanderings are shown and there is a visit to Flora Macdonald's birthplace at Milton near Lochboisdale. A sequence on Harris Tweed is followed by a glimpse of the misted beauty of Skye.

*(continued over page)*

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Metro-Goldwyn-Mayer, distributors of *The Silver City* and *Enchanted Isles*.

Associated British-Pathe, distributors of *Festival in Edinburgh* and *Scotland Dances*.

Educational Films of Scotland, producers of *Tam o' Shanter*.

Illustrations from *Scotland Dances* and *Enchanted Isles* by courtesy of "The Scottish Field." Illustration from *Tam o' Shanter* by courtesy of the Edinburgh Film Guild. Cover still from *Enchanted Isles*.

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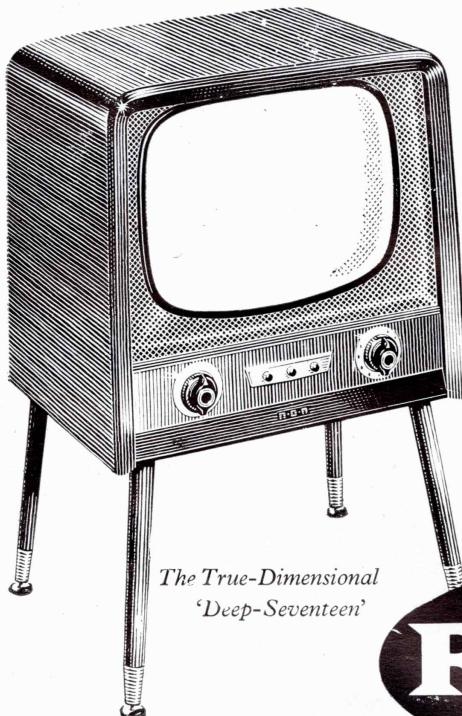
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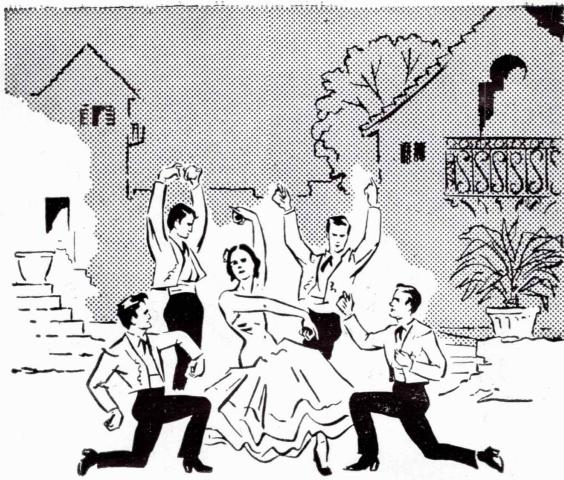
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